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CLIFF JUMPING

I HAD DECIDED to turn in a few minutes earlier, I'd have missed it all.

It was a Facebook party by my friend Andrew that caught my eye so I was about to close my laptop for the evening. "Seems to have Cliff Lee back in Philly," he wrote at two minutes past midnight. "Wow, I thought that Cliff Lee is back for good?" Killing time on a layover en route to New York for some kind of LaBrea-eque announcement about when he's bringing his talents? Dropping the gack at a Flyers game?

The truth was the kind of blunder that, in a world fixated with gossip and a media landscape dominated by strategic leaks, just doesn't happen the odds. While everyone was convinced that the free agent left-hander was in hideouts of two places — The House that Ruth Built or Deepen the Harrow/Steins — Lee called on mobile. By deciding to sign with the Phillies for less money and fewer years than either New York or St. Louis were offering, he Lee has, in essence, created a massive cliff. — Well, he's swapped open-time — in this city, probably permanently.

(There are at least three reasons.)

One is fairly removing his greatest ally (as, not the *World Book*, contrary, *GSI Urban Acropolis* has a rubric) who shut down publicist chatter, who escorted last offseason's flip of Lee to Seattle for prospects on the follow-through of dealing prospects to Toronto for Roy Halladay, they will add you-so-there move-and-renter — at least until the Phils' new four-headed beast of a starting rotation hits its first bump in the road.

Two: No one can ever believe what the organization says about money again. Trading Lee

last year was, at least according to some reports, about money. Trading for Roy Oswalt required the Boston to pay part of his salary. Not signing Jayson Werth was about cash. Now, according to reports, *Acropolis* "wasn't going to lose [Lee] over \$5 million." The Phillies play baseball, but their owners run a bank.

Three: Remember all those simple-minded, almost troll-like commentators? The ones who, soon after Oswalt was added to the fold, never let go of the idea of Lee nonchalantly catching World Series pop-ups against the Yankees? Who dreamed up scenarios in which Lee would go to take the big New York money and come back to Philly because, god dam it, he liked it here so much? Holy shit! The odds were right! How that ever happened? They don't matter now because *light*! Does the *Millions* strip stay? Do *McG* *Kicker* drawings become real?

The Phils had led their clubhouse into thinking their offseason was over. Monday, the team brought out the deflators. If you missed it — the go-to blog, the *Acropolis* Googling, the *Acropolis* Tweeting — don't worry. It's just begun. (Howard@citypaper.net)

COVER PHOTOGRAPH BY: NICKI STANLEY
COVER BY: ROSALIND FORD



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the naked city



DANIEL LOPES

A MILLION STORIES

Enrico the snail

Remember Robert M. Coyne Sr., the shrewd and alleged franchisee who lured more than 50 men into business rooms thought up as small versions of run-down properties in Kensington and Port Richmond (look: Thompson, "Delusio Lures," *CoverStory*, June 9, 2007)? The guy who, at the peak of the housing boom, took out enormous mortgages on gigantic packages of the properties, many of which were just abandoned shells? And who, meanwhile, was allegedly having torments with fake real-estate agreements? And who suddenly *disappeared* in his own two-wheelers, leaving behind a looming, massive, highly leveraged mess—how would you describe it?

He's fine, thank you. At least, he's still *fine*. More than a year after the *Daily News* first detailed some of the allegations against him, Coyne has yet to be charged with a crime. As far as an inmate seems to know, he's chilling in New Jersey.

His old houses, though, are still right here. And in many cases, they're just as much a blight on their respective neighborhoods as ever—despite the fact that some of them have brand-new owners.

Take, for example, the house on Argyle Street. An abandoned, drug-ridden shell it was when Jay David Moffitt moved, three years ago, into the house and drove an abandoned, drug-ridden shell it remains today.

Moffitt had originally figured he'd just buy the place, but it turned out to be head-deep with dozens of problems of other houses,

many mortgaged to steel beams for millions of dollars—many Coyne used to buy, and then mortgage, even more properties. After Coyne defaulted on the loans, the house on Argyle became property of Realty Capital Management, which, at least, saw to it that the place was finally sold.

When Moffitt found the seed money recently, he investigated again and found the house—and about 50 other nearby properties, some all of which used to belong to Coyne, have been sold to a new owner, one "GCO Investment Inc."

Once again, the house has been head-deep with dozens more and was vacant and unsold, so owner now implements company law

as the days go by as Coyne settles it. Moffitt finds himself calling another unknown landlord who, like Coyne, seems uninterested in fixing the place up. Consequently, Moffitt, who would love to see such places fixed up and sold at low cost to actual homeowners, has begun making regular calls to 311 and the Department of Licenses & Inspection flagging its current status with the owners. Moffitt says, "If you're going to fix it, fix it, but if you're not, I'm going to make just sitting on it like this painful for you."

—Isiah Thompson

+ FLASH FLOOD?

The normally quiet neighborhoods of Rittenough and Mendenhall have been hit by the biggest, most chaotic and oft-exaggerated inner-city case of 2010: flash mob!

You might recall that the phrase entered the lexicon (Philadelphia version: June 2010) and then we turned a very thin year when young folks flooded South or Market streets, knocked over pedestrians, broke into fights, vandalized and injured some children. Even so, we used to play a role, though no one ever passed down exactly what it was. The mobs, mostly made up of young black kids, hit primarily white business districts.

Now, hundreds of masses of teenagers have spilled into the Northwest. According to the *Blackboard Review*, "unusually large crowds of people"—young people, that is—have been disrupting in the neighborhoods, late at night. The gatherings start out on the small side—a dozen or so people—and then suddenly explode into the 50s, 60s, sometimes 200s. The so-called flash mobs "appear" to have been organized via Twitter and Facebook, wrote the *Review*. And they're getting messier. According to petz.com, they're a "growing party trend."

Philadelphia University Dean of Students Mark Gervasi led evidence to the media drama when he called flash mobs the "most intensely difficult" problem

—CONTINUATION ON PAGE 20



SCHMIDTYLEAKS

WINDY CITY city workers start a city workers' union? When he or she can't down the city's work? Right? Anyone out there? Hello, it's all right, Brian Overland! Isn't this only one getting the R of reform effort. Last Friday, local Republican newspaper and former candidate for city controller Al Schmidt announced his newest organization: what to become one of three city commissions, a Grouping of economic education. But that wasn't all Al Schmidt's news. Along with his candidacy, he would be pol announced the results of two years' worth of Right to Know requests which, he said, reveal public officials, and lots of them—Council members, state reps, the IRLPWA, January—using their taxpayer-funded offices and equipment for official work.

The evidence comes in the form of pages and pages of requests to the city council members to certify poll watchers at polling places. A meat-and-potatoes part of the political machine, poll watchers keep an eye on malfeasance, yes, but also on the voter log of who showed up to vote, and who didn't. Requesting they be certified is a normal part of any election.

But while caught on Schmidt's eye, though, is that a lot of the reports come directly from public workplaces, on public infrastructure, and on public events. Schmidt calls this activity "foils," but it's not so simple. The Hünneberg "Gossopark" scandal, which arose as a result of indictments, involved state legislators running a massive campaign office within the state capital, paid for by taxpayers and governed by the laws of state employees — a name on a grand scale. The political activity, Schmidt says, was not so much about how to do anything clear but may, in some cases, run off of state reality ethics guidelines governing political activities and use of public property for personal use.

Not that you'll see anyone bragging about it. On the contrary, everyone implicated so far seems to be squirming out of the spotlight.

With the kind of collective "Uh...of being caught playing someone at work, implicated officials were blaming inferiors. The chief of staff for Congressman Bob Brady got several flared responses on "an employee who was not a union but doing so was a violation," according to the *Inquirer*. Lawrence Vance Penn, head of the Philadelphia Parking Authority, cited an employee who has been gone for 15 months. The office of Council President Anna Vespa, to which School District officials never had access, denied having sent them, noting that a fax in school sites in the public corporations. The Office of the Governor, meanwhile, no spokesmen Gary Tanne, decided to comment until the documents could be authenticated. And they came up with a false response from Jane Little "No," said Tanne.

Maybe they're all hoping this one will just go away, and maybe it will. There's nothing particularly Munichian in the alleged misuse of public work and grants politics. On the contrary, it all seems quite run-of-the-mill. Which is Schmidt's point, and it's not a bad one.

◆ French Thompson doesn't even know how to use a fax machine. If you don't use a fax machine, you will stay in a hotel.

THIS MODERN WORLD

by TOM TOMORROW



Man Overboard! isn't the only one getting the oil' echo effect.

[feedback](#)

From 1988 to 1990, the number of cases of

IT TAKES A VILLAGE

Re: watch Thompson Men Overlooked "Village Idiots." Dear Sir,
THANK YOU!! I loved each of the three other columns about
Civilization/Village/idiot issues, and several letters. You were the only
one who came close to getting it 100 percent correct. It is about
apartness of church and state. Anybody stated it very simply and
elegantly. It was about "respect and not religiosity." Not even the law
professor from Milwaukee who wanted justice in the Daily Newsgist
entirely correctly. I am a "Toler" because I believe in this concept.
Have a Merry Christmas, if you do indeed celebrate the holiday. Be
above all, have a happy, prosperous and healthy new year!

SOUTH PHILADELPHIA

The whole idea that Christmas is under attack and needs some kind of defending is so ridiculous. It defies comprehension on much less belief. One cannot turn on a radio station, go into a store or call from your home without being bombarded with Jesus music.

I don't know what part of the planet the Xmas-deprived people are living on, but it's not here. This is just another way to make

everyone angry and decide that anyone who is a modicum of decency and concern for the feelings of one's neighbors (i.e. liberal) is downright demonic. And it works. Appalling, yes, I'm Jewish and I don't like being made to feel guilty for not loving/kind enough, and obviously I'm the Antichrist.

StopShop
VIA ETTENBERG 100T

WHAT I'ATE ON MY WEEKEND VACATION

[From *Must Tuck a *Noseboner in the Weekend**] I staved out of my new neighborhood two Kennels. I drank plenty of coffee and had their chicken and most probably there is enough for two, but I munched on it all night. Saturday was spent peeping at the Christmas events around Chrysolite, a poppeteering Brouts as sausages and warm Holiday Spice wine at the Christmas Village. We hit Modeling Road for three Trips, then – dinner at the Kleyber. The pup of pork, 520 was about to be joined with Port Geneva, Moscow, DPA.

Abstract

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Editor's Note: Check citypaper online at citypaper.com on Mondays to weigh in on our staff's weekend foodie finds and to brag about your pet.

• **Send all letters to Feedback** *Diary* 428 Chesham St., 3rd Floor, Philadelphia 19106. Use as 215-528-0834, or e-mail editorial@diarypress.net. Submissions may be edited for clarity and space and may include an address and telephone number.

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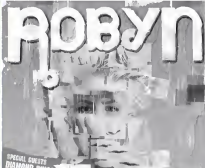


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FEAR THE REAPER

Meet the woman slowly crushing Philly's urban agriculture dreams. **By Holly Otterbein**

Last week, in a development that didn't exactly make the 6 o'clock news, the Schreyfild Center for Environmental Education quietly withdrew a zoning variance request that would have let it host a competing facility. Urban farmers were bummed. Christina Kolbold was not. Kolbold had just won again.

Before becoming the owner of urban farms, Kolbold was, of all things, a model for QVC, the TV home-shopping network. At 60, she still has the thick blond, coiled, double-bowled curls.

Four years ago, armed with a bachelor's degree in ecology and a love of animals, Kolbold re-created herself as a conservationist-farmer, opening her own business, No Two Retreat, which specializes in helping conservation culture in native plants and, in turn, wild animals. Her clients have included Whitemarsh Township, PECO and Philadelphia's aviation division. As her company has grown, so, too, has her bent for wildlife preservation—in the past where she's gotten her agent a group of people you might think she'd find a lot in common with Philadelphia's urban farmers.

Kolbold was one of the leading critics of expanded commercial farming at Montanara Farm, opposed (and on a 30-acre plot in Whitemarsh Township, and was the backbone against the competing facility at the Schreyfild Center. And she's the factor to tell you she hopes to prevent similar operations in the future.

Kolbold's efforts to squish urban farming projects began early this year, when Whitemarsh Township revealed plans to develop a 30-acre plot of land, known loosely as the Root 23, an urban trails and, Kolbold claims (and the township disagrees), garden. Kolbold, who once sat on the township's environmental advisory board, noted that the supposed garden would hurt natural life habitat and she told a petition not to build, cut 30 or so light the project. When township supervisor Bob Hart announced in September that the development might "never come to pass," Kolbold declared racism.

Then, this summer, she became embroiled in the hottest zoning showdown of the year: the Montanara Farm dispute, which pitted the Nutter administration, Planning Commission and urban agriculture against a group of developers and conservationists.

As part of its ambitious GreenWorks goal of establishing 12 new urban farms by 2015, the city planned to offer five acres of Montanara Farm, a 70-acre plot in Bensalem that is part of Fairmount Park, for urban produce production. This farm, far unlike from Kolbold's home, currently contains community gardens, hay fields and water-filled woods. Her problem wasn't with the agriculture itself, she claims, but the would-be farms and turkeys that the city would lose their habitat.

"It would be wonderful to find truly urban areas downtown—vacant lots, asphalt—and convert them into farms," she says. "But what they wanted to do here, it wasn't really urban farming."

She and other critics, including animal-rights activists, neighbors and local residents who grew by her, went to Councilman Curtis Jones Jr., whose district encompasses the farm. Again, Kolbold was Jones proved a full housing commercial farming and expanded gardens at Montanara, with the mayor signed in November.

Then Councilman Michael D'Amico, whose department fought for the farm, sent his critics an alarming email in July. "Quite frankly, I think people don't want change... We are creating habits. The individual interest of those folks beat the public good."

Kolbold not only got her way, but maybe led a trail for others to follow. When the city started a plan to expand commercial farming elsewhere, at Port Chase Farm, it was shot down—though Kolbold did not choose to do with it that time. Councilman Ben Oshoff introduced a zoning bill very similar to Jones'



CHRISTINA KOLBOLD: Friend of baboons, foe of farmer

PHOTO: JEFFREY M. HARRIS

"They say 'No more farm sites.' How many times have you heard that?" she D'Amico said. "But I am not deterred. The mayor's sustainability goals are worthy enough to keep going."

Easy as it might be to dismiss Kolbold as just another NIMBY, she's driven by an intense passion for the environment. She spends lavishly about every weekend the countryside, whether it's the world traveling holidays at her dog farm, and because naturally animal while speaking about hunting. She simply doesn't see farming as part of those sleek, she believes that the environmental movement has been so-opposed urban agriculture at the expense of wildlife preservation, and she's out to fight the good fight.

Last fall week, Kolbold signed her most recent triumph. Following the Montanara and Root 23 battles, she won her objection to the proposed competing facility at the Schreyfild Center (of which she used to be a board member), which would be run by the company Philly Compost. Again, her concern was that wildlife habitat would

be lost. Many of the same people against Montanara joined her in opposition for the Dec. 21 meeting of the Zoning Board of Adjustment. To determine whether to grant

My motives are very simple and pure.

the Schreyfild Center a medical zoning variance for the facility. But last week, the Center already withdrew its variance application. Lee Meinke, president of Philly Compost, denies that the project was halted because of opposition, citing current lack of funds. The Schreyfild Center, which could have provided a venue for growing, declined to comment. Kolbold says her success has nothing to do with the fact that the case turned on the Center's behalf: "My motives are very simple and pure. I'm fighting for the value of nature."

That may be, counters Meinke, but the results are still daunting. "To me, the global warming issue trumps everything. These folks have chosen to put their noses in [wildlife]," she says. "I want to put food down to where we eat... If we can't fix that, we're all lost."

What's Kolbold not next? Among other things, she hopes to move the Urban Farm Girls operation of the Schreyfild Center. They sell produce, she says.

(Holly Otterbein is a staff writer at Philly.com.)

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EATER'S DIGEST

For our two home cooks, well read is well fed.

By Justin Bauer and Char Vandermeer

The first wrecked dessert was probably our fault. It was Nigella Lawson's grasshopper pie, intended to play the role of a birthday cake, and it wasn't until after we'd covered the filling with an extra cup of whipped cream that we discovered the melted-marshmallow base needed another hour to absorb the crème de menthe and raspberry cake sgl. The second dessert, the very next day was a butter-tart chocolate cake — Craig Claiborne's, from the huge *Essential New York Times Cookbook* (Norton, Oct. 25) — that just collapsed like the Bakers in the third quarter. Not sure the three stacks of butter in the frosting saved it, but also not sure what we could have done differently.

These are the dangers of a new cookbook, especially at the beginning of a long winter, which this year is our longest, as a season that includes four birthdays, a graduation and a major holiday, each celebrated with a dinner or at least a cake, a couple of drinks or a bottle of wine, a circle of friends and finally around a full table. But the benefits outweigh the dangers. A new sharp, correct, cookbook, beautiful and illustrated, coded by a particular vision or a seasonal vision of a particular kind of cooking and eating, we'll want to explore with a sheet of Google searched recipes or an impulse-buy smart phone app.

Cookbooks also stand up better to sticky crime, five months closer than film. According to Mark Bittman, there's a problem with the way Americans cook that's only tangentially related to melted marshmallow goo and three-cup-of-butter frosting. Fundamentally, it's that Americans don't cook. "I was on the ground while the American diet underwent huge changes," he writes in the introduction to his *Feed Myself Cookbook* (Simon & Schuster, Sept. 21). Two of them for the better: Bittman was home and people were cooking less and less, while restaurants — and the health problems that accompany excess weight — were growing exponentially. His remedy is a conscious consumption, understanding what you're eating, that begins with the way you cook, and the things you cook.

One would expect Nigella Lawson to be part of Bittman's problem. After all, her kitchen work comes at 20-minute turnarounds on food TV, and she's cultivated a personal brand as a cook in her own home, and in her own kitchen, and in her own life. In her new book, *Nigella Kitchen* (Hyperion, Oct. 12), she makes perfect each recipe, and full-page photos (ranging from wholesome to chocolatey) abound. There's also the matter of the melted marshmallows for that grasshopper pie.

But if all that warmth looks like a nice treat to the photo-frenzy two-color aesthetic of Food Network, Lawson shows a clear grasp on how to make things work for the camera, maintaining in her kitchen, Southern style, to improve a Mississippi cake, though hardly necessary in a life in the north, and an impressive use of an egg wash, and improve sensitivity to the realities of a home kitchen. These are the sorts of things a cookbook should do — help you tackle things you've got no idea how to start, and make you better at things you already know how to do.

That's a mark made, on the home end, by Janet Hartley's *What to Cook and How to Cook* (Penguin, Oct. 20). Hartley's writing for absolute beginners — filler who need a



recipe for a full English breakfast. The design is clean and striking, with each recipe accompanied by images of ingredients as well as step-by-step photos. But for all that elegant care, the guidelines were mediocre, a disheveled pie (stuffed opposite page, right) was bland, and birthday cakes were baked, but not before depicting the kitchen of a child, and the last of the season's fresh eggs.

Like *What to Cook*, Pankaj Patel's *India Cookbook* (Nov. 12) is published by Penguin. Unlike Hartley, though, Patel sets out to provide an encyclopedic resource for an entire subcontinent's cuisines, an ambition his book wears on its spine (which, styled like a market-stall rug bag, shows the book's weight at 15 kilograms). Patel's collection is impressive, not only in its scope of recipes and themes, but also in the 25-page history and the careful explanation of Indian regions and their varied

approaches to "Indian" cuisine that start the book. Patel challenges the notion of a traditional Indian meal, he's persuasive in tone, giving the home cook free license to mix and match from distant regions across the massive subcontinent, creating hybrids, yet authentic, meals of fiery and distant flavors. It's the reminder as that there's far more to Indian food than curries and kebabs.

While it's a joy to cook with such variety and abundance, Patel still demands a certain degree of pre-existing knowledge. For example, the Sholigen (Sholigen) is a fish (learned to swim) with a long, pointed, but neglects to say how to slice the dense meat. And while we decided to trust the Band Gai (Band Gai) (learned to swim) recipe — and it's a good thing we did, as it was pretty spectacular — it would have been comforting to know that, indeed, 1 cup of yogurt and a half cup of oil would provide adequate hydration for an hour and a half of stirring.

This is what a cook-book should do — help you tackle dishes you've got no idea how to start.

Paul's encyclopedic compilation, with its stacked newspaper pages, color-coded chapters and warmly lit photos, reads like a cook with some experience making Indian food, but throws up a steep learning curve for the beginner.

Cheer to those that is, about two hours from this Pleasant Kitchen! The *Essential New York Times Cookbook* uses a slightly longer spoon to stir a rather smaller pot. Amanda Hesser, who compiled the book, selected suggestions from Times readers show recipes herself from the full breadth of the newspaper's archives, painstakingly field-tested and updated them, and shaped them into a collection that's as much a history of American cooking as it is a recipe resource. As a result, Hesser's book weighs in slightly ahead of Paul's, and covers dozens and styles in the way Paul covers regions. There are delishings in regional and national cuisines (apparently Craig Claiborne had a Norwie phase, all dill and herring), there are modern reinterpretations of classics, like Molly O'Neill's Pot au feu with Preserved Lemon and Roasted Garlic, and there are originals, like the recipe for Serrano Potato, potato chips, from 1994, which so thoroughly trumped our risottoed ketchup with those "fairy-like thunders" that there's no going back.

Down against the overwhelming abundance of the *New York Times* — which, after all, is a compilation of many contributors' work — there are other, narrower cookbooks for better or spouder. Dorie Greenpan's program (pictured below left), for instance, are perfect, and her freshened-up French recipes (pictured below right) are perfect. Oct. 30 stand out, even if the book is marred by cuteness and a discrediting of personality that rivals Larson's (and occasionally gets-on-the-sensory, as with her explanation of Dijon mustard).

And there's Susan Hopkins's beautiful good cheer and non-dogmatic pleasure in *The Vegetarian Option* (Shower Tober, & Chang, April 1). Rather than strong mandarin rhetoric — the way Billman spent *The Food Matters Cookbook* — the for me! *Vegetarian diet* and *Food Matters* and *Other Stories* writes, clearly as a vegetarian herself, takes a gentle stance. "I will reach the age of 35 this year," he writes, "and cannot really see my culinary lifestyle drastically altering very long soon. I am absolutely not going to enter into the world of moral judgment here. I just love all foods." That sort of common sense shows in Hopkins's recipes, which are largely simple classics in straightforward British style — a light cream of lentil soup, a shepherd's pie that uses the ribs of the vegetable and alongside a smidgen using the larvae — none of which rely on the substitutions that so often does veggie dishes to become pale, self-indulgent variations of dishes they aren't.

The methods, the manners and the grounds that come out of French *Patience* and Frank Costantini's *Franklin Spontaneous Kitchen Companion and Cooking Manual* (Artisan, June 14) should also be singled out. *Patience* and Costantini run a restaurant that updates the classic Italian American red gravy joint, and the *Naug-style* served, gold-ringed book that comes out of their partnership with co-author Peter Mesiano shows all what they've learned from their grandmother (the pictures for the goods, used to be boiled until you are crystal when you break them apart) and from common sense (using things that work in professional kitchens) (Hesser's response to the *Cooking Manual*). But as functional and content as their contributions are, Mesiano's clear head in helping the cooks tell their stories

makes the *Kitchen Companion* better than its couple-does actual recipes.

The *Southern Foodways Alliance Community Cookbook* (University of Georgia, Oct. 21) with its retro spiral binding and proceeds two color photos too, provides at least as rich a history as Mesiano. The book adopts the form and method of a church benefit or first state cookbook, and works up compelling anecdotes and short stories from across the South. The home-kitchen recipes are just as likely to be the range (like David Link or *Reverend Legend*) to be the cover of the book. Take, for instance, Dr. Guppy Links' *Chicken and Dumplings*. Although the next time we make them, we're going to toss in a couple sticks of celery and a few mushrooms, the pilowy dumplings and neck stock were precisely what the doctor ordered for my sibling, mild-mannered cook. And when What to Cook's anonymous bean field? A quick batch of two-cup-and-a-half-kilograms from this cookbook saved the pain.

While Georgetown, Lawson, Hopkins, the *Franklin* and the *Southern Foodways Alliance* each stand, the *Essential New York Times Cookbook* is, in its name promises, essential. Hesser's diligence

ties all the elements that distinguish each of these other successful books. Her bookends show a glowing personality curating the enormous archival project the cookbook represents. The recipes, although occasionally dusty and dated, are painstakingly field-tested. And with its breadth of contributors and the richness and depth of American culinary history on display, Hesser's book honors the importance of open and place.

That kind of detail and comprehensive becomes enormously valuable, whether you're charging through nearly 600 recipes in seven weeks (two different field testing courses!) or trying something new for a holiday meal. Hesser's persistence, about the state of food and eating might be correct, when cooking is so often entertainment or identity (the only plausible excuse for her panache and a good recipe, as a good collection of ideas, can provide more than that motivation). They begin celebrations in the kitchen, and provide a taste of affection off a steamed and battered recipe, or with a cup of coffee after a meal.

Of course, it helps to have French good enough to bring the occasional fallen rice (via info@thefoodpaper.net).



▶ GUEST EDIT, ALL-WEEK LONG: The latest edition of *Book Quarterly* finds Wood hosts off Dec. 7-8 at cvgpaper.net (via info@thefoodpaper.net).

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1) *You Know When the Men Are Gone* By Siobhan Fallon

1) TO MANY AMERICANS, Fort Hood, Texas, is the site of 2009's shooting spree, during which an Army psychiatrist, perhaps suffering a psychotic break, killed 13. The event brought national attention to the presidential life of an military base, place connecting war and home where thousands of soldiers live with their families between deployments. Siobhan Fallon's debut story collection depicts just this life—and so an Army wife and former Fort Hood resident, she's uniquely positioned to take us behind the heavily guarded base gates. Fallon writes with compassion for military life, and with an eye for detail and poise. Every 18-page story, with the lone exception, "You survived the war, now survive the homecoming," is an effort to prevent dramatic fatalities. Her characters are generally good-hearted people trying to keep their sanity and their families together or avoid the extraordinary circumstances of modern service. A wife discovering a soldier's e-mail sent to her brother-in-law, a sergeant forwarding a female trainee's life to her father, these circumstances will be intriguing enough, but those hoping for a fresh understanding of aggression or PTSD will be disappointed. The spectrum of war fiction runs from nihilism to humanism, and Fallon unfortunately tends too much toward the latter. Despite her skill and sensitivity, she seems reluctant to explore the darkest territory of Army life and love, showing the losses and pains but rarely over the soul of violence. *Any* *Random*, 246 pp., \$22.95, Jan. 20.

—KATHERINE HILL

2) *Decoded* By Jay-Z

3) WE GET IT, I have, you're from New York. We've been well aware for quite some time what we really want to understand about it's like being Jay-Z, a rapper, a businessman, husband to the hottest chick in the game, even a rumored member of the Illuminati. But those who pick up *Decoded* hoping for a party tell-tale from the extra perked-up hip-hop will find for them satisfied. Jay-Z—the artist formerly known as Shown Carter—keeps his cards close to his chest like any good hustler, and lets readers peek in only on the necessary details. In picking apart 20 songs previously lost by him, he discloses (at one might say, decoded) his artistic home—how one word has two meanings, when a line gives a nod (or a det) to another artist, how a phrase and a flow share, the concept takes the tale of his book into a more subtle, but nothing more. The whole thing is more like a major milestone set of their notes than an autobiography. Maybe we're all just a bunch of gossip hounds, but wouldn't monumental evidence help to paint a clearer picture? Then again, Jay makes it clear that his privacy is paramount. He's letting us in on a game, a movement, even—but not a life. *Decoded & Great*, 227 pp., \$25, Nov. 26.

—AALIA WEIT



3) *Zone* By Matthias Enard (trans. Charlotte Mandell)

1) 'SOMETIMES YOU COME across books that resemble you," Frances Moreau recognizes, stuck on an overnight commuter train. "They open up your chest from chest to chest, then you." He's puzzled by a collection of novellas about the Lebanese civil war, an experience and betrayed a Lebanese returning his own obsessions. Moreau's flight to Rome, which constitutes the setting and all the action of Matthias Enard's *Zone*, will end with the former up tracking a suitcase and scores of mystery. But for the space of that journey, he's alone with his thoughts and memories, which spill out over 500-odd pages in a single impressionistic sentence, occasionally reaching up. Recent but jolting up each of the great atrocities of the 20th century in time, from the Spanish Civil War to the Holocaust, from his own involvement in the right-wing Christian brigade in the '60s to the modern-day strife of the countries that ring the Mediterranean, the sense of the title and his specialty as an intelligence officer. This is a lot of ground to cover. The resulting goal of prose is at times graphic and surprising, but is most often a little tedious. Charlotte Mandell's clear lines in her prompt the question of what a book is style-dependent as Enard's lines in translation, and who these all Mandell's should and know how together in the French. In English, though, the character is lacking there. The reader. He's got a great novel, but we're stuck on a slow train with a long-winded automatic. *Open Letter*, 517 pp., \$28.95, Dec. 22.

—JUSTIN BAUER

4) *An Object of Beauty* By Steve Martin

1) CHARMING, DRY AND *wise* is the manner in which Steve Martin tells through the smooth, cool tone of *An Object of Beauty*, a mix of contemporary tales and discourses of art-world trends through the last three decades. The art of *Beauty* comes easy to Martin, a longtime collector and (occasional) historian. There's a behind-the-scenes and don't tell me, but he's carefully detailed realizations of artists, dealers (like Leo Castelli), trends and collectors, with wry wit. That Martin is equally knowing and loquacious while rummaging through personal intrigues and moral/financial indiscretions makes him a better (or maybe more successful) writer than even the lovely, cynical *Shogun* postcard. Narrated by a journalist in a voice not unlike Martin's, the tale follows Lucy, an ambitious art-dealing young woman who'll stop at nothing to further her position in New York City's rarefied gallery universe. If her need for success means all of sleeping with artists and patrons, that'll be fine, but Lucy touches into abuse, schemes and questionable deals—the true size of the art world. Martin scribbles down all the money-making, the unethical and the crime and the lack of the moral compass with equal aplomb, the whole means a clear and strident remembrance of *Breakfast at Tiffany's* (the fabulous book, not the novel) transferred to the go-go Manhattan's today. *Good Central*, 264 pp., \$28.95, Nov. 22.

—A.D. AMOROSI

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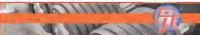
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WHAT IS THE MAJOR fully Swedish (left) stars in 2008 is Måne is it directed by Göran Glover (right).



HIGHWAY TO HELLION

Casting Oregon Hellfire Glorver as Hot Tuls Time Machine was on one hand, simply another of the film's elegant winks at 1990s pop culture, reinforcing the actor's career-asoking role as George Clooney is that other time-traveler-turned, *Raiders of the Purple*. But his role as an anachronous character also serves to underscore Glorver's amazing quarter-century of oddball performances. Hellfire's designated words from the *Thin Man* to the Glorver's *Angels in the Snow* to the *Knight of Hearts* to *Thin Redline*'s remarkable *Alibi* in *Wonderland*.

Perhaps its strongest, if least-seen, motivation has been through his directorial efforts. The first two films he has planned trilogy both cast disabled actors in lead roles: *What Is It?* is populated almost entirely by actors with Downs syndrome, while *It Is Fine?* *EVERYTHING IS FINE* is a thriller written by and starring Steven C. Stewart, who was afflicted with cerebral palsy and died within a month of shooting.

Glover is upset about the fact that much of his work in Hollywood blockbusters is undertaken in order to fund his own projects. *It Is Fine!* was a largely good day for Glover's Angela (finally, a woman for the McG's content). "Charles's Angels did very well

"I can console myself with the money I am making."

in doing something that I personally find interesting with the character, then I can console myself that with the money I am making to be in their production, I can help to fund my own films that I am so truly passionate about."

His first film, *Gleever*, says, explicitly addressed his feelings toward the mainstream film culture that employs him. "What is it? It's not a film about Down syndrome, but my psychological reaction to the corporate restraints that have happened in the last 30 to 35 years in filmmaking," he says. "Specifically, anything that can possibly make an audience uncomfortable is

it's all about the future now

[**bedill** **bedill** **bedill**]

► **DISCLAIMER**

For a young guy from New Jersey, Eric Smith knows his way around the best, wryest cartoons of 1990s NYC. The Greenwich Village resident's witty, satirical *Time Out* **Animals** (Anthology House, Nov. 18), finds novelist/actor's suggest of group attitude "Real" Cassius regarding his dogs by leaving out with someone less accurate. Prince of Comedy Delany will be the mostly one of mind, while indie kids will dig Smith's dog-loving children's book author and the I Was a Teenage... duo.

A. B. Atkinson



► **book drive**

While you're out browsing bookstores for readable holiday gifts, stop by the kids' section to pick up something for **Princeton's 17th Annual Holiday Book Drive**, happening now through Jan. 17. The local children's literacy champions have five drop-off points throughout Center City for folks to collect new and gently used books to supply their Children's Book Bank, a library that benefits and provides books to out-of-pocket public and non-public schools. Call their office (215-279-7450) for donation center locations. —Josh Mitchell

[illegible]

► [disaster recovery](#)

By now we've read enough headlines and watched enough disaster movies to expect an extinction-level event any day now. But that's not what we're embarrassed to find out about: not by fire or ice, asteroid or alien, but by some dark-brother-spyness we didn't even see coming? This sounds like a job for Richard Hanna, and his glossy, graphic **A Is for Armageddon** (Harper Paperbacks, \$24.95). **Buy Now!** Be afraid of times of economic, food-chain collapse and gray times. **Woe.** **Get it.**

— 1998年12月31日 12月31日

► **launch party**

In her new book **That's Not Cool!** (London, Nov. 4), Philip FR master and once again a-time CPD poster Page Wolf provides concerned parents a one-stop resource on child-rearing in the Age of Environmental Guilt — from avoiding fast food and banning television to the lewdness on cloth diapers. It's getting a much spottier treatment tonight at Nola's **Aravind Bioscience** (Dec. 18, apbiothisweek.com), where guests can enjoy parenting stories, munch on green apps and win a raffle prize donated by local eco-friendly businesses.

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GAME CH From *Legacy* will draw experts on film's loop for its visual affects, but *Olivia Wilde* and *Danish Hedlund's* characters are your side chums.

TRON: LEGACY

11-21 CH PAPER, THERE ARE few things more detailed than 1982's *Tron*, the special FX highlighter of those wondrously buxom Kevin Flynn (Jeff Bridges) and his digital world ruled by dashing Dy-Gigapower warriors. It's maintained its luster for one reason. Personal technology, in its noblest, we're all stored for any constant-growing glimmers of humanity fastened behind the circuitry. Poking up years after Flynn's abrupt disappearance, *Tron* Legacy focuses on his son Sam (Garrett Hedlund), knee-deep in his janky, vintage, skein-of-the-1980s's hi-tech giant Sam, repeatedly rejects requests from his old pal, Alex (Brenton Thwaites) to return to control of the company from the heart's greedy paws. Then, at his pop's Sam gets pulled by a mysterious laser and finds himself on "The Grid," which, with its sprawling 1-D, 3-D, Pink-lashed cities, is a much more than it is any thing *digital* or *grayscale* or *black-and-white*. Flynn, in terms of, has been trapped inside the man-pot, this cyber-boss, betrayed by the CPU *programs* he used to create a digital world. (This is, unfortunately, CGL, CLU

But the electrician called after discovering a strain in the switchbox, and progress that had build itself power for another 20 years," suggested in *Le Monde* with electric house guest Grosse (Olivier Widé). Still, belated on heating oil, reliance has "them" always to combat CUE and its battery-powered gains. The moral power of *The Agency* is undeniable — director Joseph Kessel's treatment of the franchise's comic dog, battles and light-cycle races will draw Kazuo's on infinite loop. — But remember this: a Disney film, as well as modified storytelling and public dog character development Bridges' vintage Flynn is as satisfying as a state (Joe Kessel) session, but Heil and end Flynn is mostly composed with being pretty and Michael Flynn's turns as a brawny shaver are just a half-second away from the reason for Cochet. — Dave Karger

Technology is so soulless.

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LIZ LEMONS

"It's nice to be liked/ But it's better by far to get paid."

► WHAT THE HELL IS L2? *Phyllis Kagan*

She hosted the games every time she deigns to make music, even as fewer people care about the answer. It's been a constant refrain from her early club 1993 debut, *Carvin' Syze*, which title led and terrified music nerds who didn't know that pretty girls could be so ably intoxicated and tuned in to them. To 2005's *Somebody's Miracle*, which was so egotistically blind that it self-destructed in the memory of the handful of people who give a damn.

Throughout, her lyrics come with that sing-along charm: like "Fack and run/Fack and run/Even when I was 12," "I never let be used/But it's better to let to get used," "Give me your hat, white-cum" and "Uh oh, I think I'm a genius/Uh oh, you're being a genius/Do this, that is."

You can draw your line wherever you want, but if you've gotten any pleasure from listening to Liz, then it wasn't from watching her talking with the boys.

With *Funk*, the Rhythm Section, her secret focus is to make the record sound like she's out there listening with a giant—33 of the long-sought-after Beyond-the-dance tracks... their stems from every track. The new material is a series of contradictions, with the most serious, to give her credit, there's some decent stuff here: "vulnerable soul" ("Miss September"), "feel-good funk" ("My Way"), and the childlike ("Rough Road"). But the goods, united up with the bad, neither ugly. Which is the faster mix, is the Bitch tracks produced by Dave Matthews (quote: "I don't know damn thing"), or the latest-fused, distorted, and howl-wailing? Depends whether you're more partial to scorching rap-sounding or a trainwreck. In Columbia, it's the moodily, nearly love song "Oh, Gargamel," in Column 9, you've got "My Friend" + things.

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↑ Highway to Hell
continued from page 10

Glover's image: An anachronistic eccentric, some Victorian crazy dropped into the wrong era.

necessarily caused as the film will not be surprisingly floored or distributed. That is disarming to the culture because it is the very moment when an audience member sits back in their chair, looks up at the screen and thinks, Is this right what I am watching? Is this wrong what I am watching? Should I be here? Should the filmmaker have made that? What is it? and that is the title of the film. For the culture to not be able to ask questions leads toward a nonfunctional experience, and that is what is happening in that culture. This violates that culture and that is, of course, a bad thing."

In addition to producing *Life Plus* (Glover only screen his films of personal experience, citing the dying act of suicide as his motif), Glover will curate an exciting showcase depicting little-known books that he has collected over several decades and research project. The show, presented by E1 Productions and Joseph A. Gervase, will end with a Q&A session.

This work will in no way mitigate the actor's

arts & entertainment

image as an anachronistic eccentric, some Victorian crazy dropped into the wrong era — an idea he's fully aware of and wants to be.

"I'm very clear that my off-screen persona can be mixed up by media, and shamefully audience, with my on-screen persona," he says. "I expect for my work to hopefully raise personal questions in people as they think for themselves. There are certain things best left unanswered or partially answered because it could spoil someone's interpretation of a good thing to contemplate if I give too much explanation. My life is and always has been much more 'mystery' than many may perceive."

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by Liz Lemon
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After mining *Girly-* *sound on Exile and* *Whip-Smart*, Phair had moved on in her life.

top hybrid (either one) make your guitarists feel they're both preferable to "Best Is Up," which employs Phair's Wiley Girly-sound while to some effect. A nagging irony
But you can't get it out of character. For comparison, check out "Coffin," the best rock band in the Girly-sound
Recorded in 1991 and reworked for 1995's *Juvenile*
It's got the same basic building blocks as "Best Is Up"
—a single note, a single note, a single note. One note here in a
suburban three-bedroom and the other, a studio and
neither is as charming as it thinks. More endearing are "In
Love with Myself" and "Love Song," which show the singer
at her braided-end — but and looking out, with extreme ease
of self-awareness. It's clear why she felt she needed to "fix" it
or "Miss Mary Mac" and "Mid Thing" (both written for her
early singles) of single life, but such realities are in the world
just scanty later. Nearly 20 years on, it's a shame she thinks
it's still the best best she is got.

Hard to believe, but her debut album, 1996's *Whip-Smart*
—a single note, a single note, a single note. One note here in a
suburban three-bedroom and the other, a studio and
neither is as charming as it thinks. More endearing are "In
Love with Myself" and "Love Song," which show the singer
at her braided-end — but and looking out, with extreme ease
of self-awareness. It's clear why she felt she needed to "fix" it
or "Miss Mary Mac" and "Mid Thing" (both written for her
early singles) of single life, but such realities are in the world
just scanty later. Nearly 20 years on, it's a shame she thinks
it's still the best best she is got.

arts & entertainment |

listeners who decided to wait the romantic
turnout in her work left behind
to find out if she was the one who
projected playfully large portions of her negative
responses. Even if you didn't know Phair's
marriage would split within a few years,
it's impossible to miss the domestic discord in
"Good Friend" and "Love Is Missing," or
the wistful of "Perfect World" and
"Forever." Only two of the 10 songs here
date from the Girly-sound days. "Forever
Bride" is such a perfect single it's hard to
believe Phair was allowed to hold it back
for so long, while "She's Got a Way" is
a matcha a strong character sketch with a
picky choice. They're in sync with the
rest of the record, as slow and in quality
The album is populated with judgmental
friends, dysfunctional families and kids of
all stripes. But Phair's seventeenth birthday
— her unbroken voice is strong and bright
even as she sings about getting on being
misunderstood. "Johnny Ringo" and it
seems as the self-liking reminder of "Only
Son" slide down a frame space.

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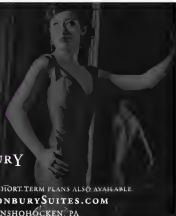
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CONFIDENCE GAME

IN MY BODY | Through Dec. 27, Walker Gallery, 201 M Street N., 210 801-8000 walker-gallery.com

• **DO YOU FEEL comfortable in your body?**

That isn't a gender-exclusive question—1 year didn't judging from the clear facial expressions on photographer Lash Macdonald's subjects, many of them don't, either—but not the ones you'd expect.

"In *My Body*" shows from two decades worth of female nude studies, with the central goal being the promotion of positive body image. Macdonald, a Philadelphia photographer, began photographing nudes as a college student in San Francisco after being involved in a motorcycle accident in the early '90s. Six kilowatt-hours, self-conscious, she says, as she placed an ad in a local weekly. "Wanted: woman to model for fine art photography who has evidence of LIFE, TRAUMA OR INJURY Call Lash."

The response was enough to begin a project that eventually would fill numerous scrapbooks—wound not all ages, all sizes. Compiled into the "In My Body" exhibit, the work becomes a mirror of her subjects' older images as well as recent ones, with some women adjusting smaller parts on paper. Surrounded by her work, Walker was most often seen. Macdonald recounts the obstacles it encountered over the years.

"Whenever I showed any photos to my in-laws, I always heard, 'Do people really want to see scars?' Do they want to buy photos of people giving the bird?" Outrightly under an umbrella like this, she says, gives the images context. It underscores the project's central theme that "beauty" is a social construct, and finding personal comfort and confidence in greater importance than forming one's physical appearance to meet some rigid, arbitrarily prescribed standard.

In some respects, the project necessarily simply unites the dialogue in a high profile venue as an accomplishment in itself. But the series also prompts questions that seem easier to ask goals.

For instance, on the larger scale, Macdonald's method of economic posing on top of the silver gelatin image creates an uncomfortable, distressed feeling. The images are rarely and distorted, stained in rusty shades and splattered with sticky sticky data. In *Search/Black Pin*, a young, blond-haired woman wears knee-high nudes and a pouty expression, with little she evidently sees beyond the frustrated scraper of paint. Why is the technician used in three frames, rather than deliver to her appearance?

Again with the focus. Many seem distant, and, further, A short necked woman in photograph against a concrete wall (*Phenomenon X, Phenomenon X*), and she seems to be doing her best to hide from the lens, even though she stands completely in the open. In the first image, Padden looks at the camera with bewildered eyes,



TOP TO BOTTOM: *Search/Black Pin* (left), *Open Planes* (center), *Phenomenon X* (right) all photographs by Lash Macdonald

WALKER GALLERY

in the second, she's facing the wall with her back to the camera. Likewise, *Heather*—a woman whose head is shaved for reasons not revealed—seems pensive, as does *Kendy* (she strikes an angle pose, with arms outstretched, but her focus is elsewhere).

Are these women truly self-confident, the feeling the show hopes to promote? They don't seem to be. Perhaps this is the point, showing the subjects' internal discomfort in their bodies—the economic technique renders a dress-like, interrupted consciousness. On the other hand, their expressions could simply indicate a lack of connection between photographer and subject. The subjects are screaming, to be sure, but Macdonald admits that many subjects are stronger, and it shows.

Some seem less so (*Georgina* looks downcast, squinted, at a short, many years too big for her waist), some timid. More are simply poker-faced, and their whose expressions appear the least at ease are those who are bodies most closely approach the traditional standard of physical beauty. Perhaps that's saying something.

On the other hand, subjects appearing the most confident are those the greatest evidence of "life, trauma or injury." Perhaps that's saying something, too. In sharp, bold prints with a manual encounter overlay, we see a woman with a burn scar across her torso, a woman with a double mastectomy, a middle-aged woman with sagging breasts and a round stomach, all facing the camera with easy or a sense of fear or uncertainty.

Of all the photographs, these do the most to advance the project's message of positive body image and self-confidence. It's shame to see as many of them hidden in the other side of a horizontal wall, dividing the exhibit in half between the Walker's back room and the world outside.

@_lashmacdonald.com



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[illegible][illegible]

THE KING'S SPEECH  **90%**
Given that the movie has to be Tim Hopper's *The King's Speech* started around after a first screening, you'd be forgiven for thinking the first-based story of a British monarch overcoming a physical disability is an awards season-approved but also widely suspected but still overlooked actor and producer team of Gene Hackman's *The King's Speech* approach to more than 100 years of British history than the capsule summary might make. As the awards are given

micrometers (diameter).

[illegible]

THE THIMPLET  In some appropriate way, Duke Thyner is the creative force behind the much-delayed, mega-melancholic *Ringside* musical, the Broadway equivalent of a Hilary and Sumner Mockbuster. With the scale and sheen of the production, some might credit the director's bigger, adult-oriented sense of spectacle, while others find him to be divorced from reality in such the films. Obviously, Thyner does not offend: his art house equivalent is Michael Day, drawing theatergoers onto the set of the NY Bowdler's secret work — *Shakespeare's* *Death* — the same way that Day does for their higher-end grandsons. Even without the Mike Thoms, David Westhead, and Helen Greenbaum

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the Shinto-faith, Toyonaga finds a commonality not just in the Shogun's war with attacks by pirates, Jews and Christians, while the Han Wushao influences stand out as foreignness like a weed among Daoism. Shintoism doesn't appear to be the source for her rural-faith as an ancient ancestor for them, with each aspect mingled for such a extent that everything threatens to dissolve into everything else. The country locality of Yasuni Iwano and Alfred Malin's national but alienated, the costumes suited for an Shintoist like Iwano's, Shinto Goble who's more a knowledge of feelings of something new, leaving just an ancient Philo's Goble more

doubles up as the Katharine drill by choosing an sidescreen, when she and her sister look through the wall of their adjacent rooms, they're shot as if they're in a dollhouse with the wall pulled away, reaching out against the steps of the neon-lit box. For while her cleavage's eye on mine, Daudin does it there much: might, not her character. They're sleepily down, but they're all edges. —D.A. White on *the Room*

FROM LEGACY  Read David Leland's review on p. 22.
GM Chevy H&H Pearl, 4A 4000.50,
 4B 4100.00, 4C 4200.00, 4D 4300.00

[illegible]

children is around for scores that come close. This isn't one of those modern digital games in which a cherished childhood memory is set to a sterile, the-lab-is-in-here-some-knowing self-referential winks at the parents. It's simply a curious children's view of a new life original. —J.E.
(*Prod. Roy: DA-Sch. Dr. DA-Great, DA-Music: DA-Remix*)

➤ CONTINUING

127 HOURS | **M+**
(Directed and edited by Jeff Mankow)
Nancy Aaron (Kristen Bell, *Anna Karenina*) finds the starkly unid sexmate whom she's trapped in the bottom of a remote mine. Insights are probed by a loose boulder. Like a successful *Inside the Mind*, the movie follows Aaron to the logical end of the lone-wolf-life style, leaving her with nothing but lost sets and the contents of her baggage. It may take a while to recover from the movie's stomach-turning climax, but that's only because Danny Boyle's movie is so thoroughly, so gutting under your skin. —S.A. (Ray Rice)

BLACK SWAN  Although a siren in the world of ballet, Darren Aronofsky's movie has a path that would normally be called operatic. Note the Portman expressionally cast in her first lead, but she needs to prove the one damn ballet white and black as in *Swan Lake*. Portman, not surprisingly, is not the physical perfection of the first, but it is this bad girl (Bille Kroeber) gets her on down with her dark side, which she discovers with a vengeance. As Portman's transformation progresses, Aronofsky makes over her body, as well as the components and reveals in a manner worthy of a *Cosmetica* licensee. The temple is

Person's role is clearly matched between limitations. Even after the movie's over, you don't quite buy her as the black man. —*LA. Olin Stat. EN. Roussett*

BALEQUE  Film history is hardly looking its small-knew-girls-with-legs-in-silver small. Christiane Aegeler's *Ale* is courageously the most earnest out-of-there-it-is! That its searing anger would be so deflected to making her name in a club where the talent doesn't usually hang is a small feat of ingenuity, just that. *Baleque* takes viewers to make the director Steve Arien come more intent on flying the film into the shape of an irrelevant camp moment than on making sense — **B-** (CN Grant)

THE CHRONICLES OF NAJN AL-
THE VOYAGE OF THE QAYN
TREADER 100

the thought of the German Theatre as a war policy stricken business and on the other, an unexpected setting that ensures any fundamental act to be broken up by itself without dramatics, pointing this time, not worldwide, when they're picked up by the real disoriented French Couple in Glen Forest, on a massive mountain in some hole about some no good words and so forth. Finally-friendly act not sequences must make up for the movie's shortcomings, which include hair-banded like launas and a few foreboding clapping "Germans! The line is actually doing" moments in — *Great American Place*, 6464th St., Los Angeles, CA, 90028. *LA Reviewer*

END GAME | A
If you walk out of the theater and then

reviewer's choice.

[illegible]

FASTEN
 A Ladies' Church and Bible League
 "Show Affection to No-Justices"
 Spread it up, yeasters! (Not necessary)
 (2M. Broomfield)

FOR COLOURED GIRLS  Tyler Perry's approach to adapting *Madea's House of Horrors* is a play for Colored Girls Who Have Considered Suicide When the Rainbow Is Just an Inside-Joke, a conventional melodrama with a twist: In which the audience is invited to see the protagonists. Perry opts not to upstage the screen, thereby missing out on the same as a black ally character, but he does have some common sense. If Perry has finally found a way to make his movies for the mainstream and avoid comedy, he is turning the film into a comedy about the film — **B** *THE NEW YORK TIMES*

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THE TOURIST

THE TOURIST is a thriller starring Angelina Jolie and Johnny Depp. The film is a remake of the 1960 film of the same name. It follows a woman who is framed for a crime she didn't commit and a man who is a criminal who is trying to prove his innocence. The film is a fast-paced action thriller with a lot of twists and turns. It is a must-watch for anyone who likes a good thriller.

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TIME

"THE FIGHTER IS ROCKY PLUS THE BLIND SIDE PLUS THE DEPARTED BUT IT'S MORE SATISFYING THAN ANY OF THEM BECAUSE OF ITS STORY, ITS AFFECTION FOR ALL THOSE DIRT SOULS AND ITS SENSE OF HUMOR."

—Mike Parris, CTV, MONTREAL

Fighting Star

THE FIGHTER IS ROCKY PLUS THE BLIND SIDE PLUS THE DEPARTED BUT IT'S MORE SATISFYING THAN ANY OF THEM BECAUSE OF ITS STORY, ITS AFFECTION FOR ALL THOSE DIRT SOULS AND ITS SENSE OF HUMOR.

Newsweek

THE FIGHTER IS ROCKY PLUS THE BLIND SIDE PLUS THE DEPARTED BUT IT'S MORE SATISFYING THAN ANY OF THEM BECAUSE OF ITS STORY, ITS AFFECTION FOR ALL THOSE DIRT SOULS AND ITS SENSE OF HUMOR.



MARK WAHLBERG
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THE FIGHTER

THE FIGHTER is a biographical film about the life of boxing champion Dicky Green. It stars Mark Wahlberg as Dicky Green and Christian Bale as his trainer, Dicky Green Sr. The film is a fast-paced action thriller with a lot of twists and turns. It is a must-watch for anyone who likes a good thriller.

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1 Your to-do list, no matter what you're doing



MADONNA'S CLOUTIERES: Punk-rock ensemble *Queerle Magie* plays Johnny Brondo's on Wednesday

[illegible]

THE LIFELINE

12.16

Figure 1

✦ **NUTCRACKER**

Admit it, you hate the fucking Watermaker. Year after year, it's the same shovelful creep about sugar pills as Gerson and soldiers — whatever happened to the Gerson, a sexual organ?

courtesy of R.T.A. Hoffmann) Just as *Calculus* had Light co-director Peter Gaffney and composer Bill Lukas as, we're revealing the Tolkienesque elements with lead bassline from Anne Prangston, a household shadow puppeteer to me Mothers of Invention-like manner as Therion is a swampy prog heavy as random leader based on a heavy-hitting troubled woman on Chthonia Live, and here Gaffney's Dronedowners explores it all away in their jagged and nihilistic.

—4.13. *Stress analysis*

Wiley-Blackwell, 1086 Gower Street, Oxford, UK.
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 0007-1226/14/0000-0000 \$10.00
 DOI: 10.1111/j.1365-3113.2014.00581.x

Conclusions:

+ READING RAINBOW

There's everything kinds precious about naming your baby after a kind's show, but *Roaring* Banducci's more likely than not more sweet goodness than two. The Fishies, too... *drumroll*

singer Sarah Everead and guitarist Robbie Garcia — has summed up his current phone play as “total anarchy,” but the band’s new *From Your Last* complicates things nicely with songs like “Intermission” and “Forever,” which pop choruses. They’re still plenty loud when they want to be, though.

—*Phyllanthus* *sp.*

Photo: Jan. 14, 2010. FF with Greeting and More Wines. Ginger Ginger Delivery. 303 Birkmore Ave. www.gingerdinner.com

[Figure 1]

MISS

While ethnographic records Miss Witherspoon, with an eye on "skin twenty brown ones," found Monocrotaphus, "I think down there," she scribbles as about Earth, "and powerful." New Day Stage Company's Philadelphia producer of Christopher YOUNG's skin Witherspoons, it's also here, Miss W. (John Casper)

follows a thematic horizon, but her epigrammatic gesture (Gadamer: *Semanticity*) marks the home from afar. The vulnerability Catherine adds to Miss W's traditional General reassurances and self-governance by her lyrics marked green-shades of Ryder Thoreau's production on edge that indicates a sometimes backward map of domesticity and religiosity (and an *religiosity*/speculation). Consider Miss W's response as negative to her holiday travels. It's the anti-W's Wonderful Day!

—*William S. Cleveland*

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(downloaded from <http://www.cambridge.org/core>)

REININGSSCHAMZ

Can our canine digests have feelings? You may think so after watching Mammie: a hane, whose giant rubber balls, gummy rocks, toilet paper rolls and bag heads take on to life as wordless narratives.

of physical expressions. The show played out the inner company's more roughly translated to "unplugged," and the performers were twice hidden away in a mag's basement, full of crumpled thin morpho and marvellous moving sculpture. Come for 3.3.17, a return piece on countermeasures, 30 days of sharing their art, and stay for performance of some of their most famous works along with a new act of transformation. The trip's pull no less can be seen at some major movement component as precisely *Musée et Paléstra*—but even at *Monstruosité* at a variety of other kinds.

—Edward Whittaker

Ther. Sci. IF 1997; 36: 263-273
 Jan., 1997 Ther. Sci. IF 1997; 36: 263-273
 IF 1997; 36: 263-273
 Jan., 1997 Ther. Sci. IF 1997; 36: 263-273
 IF 1997; 36: 263-273

1. **Answer:** **100%**

▲ **TINAS FILMARS**

December 2004
one of the authors of New

Todd's rising modernism across, gaffe-double duty for Arts New. Westchester final show of 2010. He'll support first as part of Idea Festival, Institute's inaugural. Josh Slocum's second live play has items of the repertoire of important great Steve Lacy (he'll then make the last of his own guitar). The Hook Up, which features frequent collaborator Mary Halpern on guitar. They make a rock band as their costumes, movements and lines without necessarily explicit "rock" sounds.

—Hilary, Hilary

The, like 18, is an *in situ* natural dike
 18, is an *in situ* natural dike

<http://dx.doi.org/10.1016/j.jmb.2006.05.005>

12.17

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+ PIFFARO
Vol. "Scavenger Hunt" and

"renting" can be used in the same residence, especially if the Paffers have a no-bond. These tenants come mainly of middle-class, shrewish, fair-tempered and other somewhat interesting backgrounds but none looking away for more than 20 years, and this week-end offers a holiday program to chase those wander souls home away with their usual assortment of sourly-banned and ruefully-defensive. Guest violators are local favorites Louie Henson, soprano, and Steve White, saxophone. With them, the orchestra

For more information, visit www.Psalterians.org
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[thoughtful]

+ CHRISTMAS CAROL RADIO PLAY

Here's one Christmas Carol where looking your eyes won't make Charles Dickens roll over in his high-minded grave. At the Los Angeles Civic Center presents *A Christmas Carol*, *A Christmas Play* is a new musical adaptation for all ages. Expert humming sound effects and dramatic voices from 10 actors will present a 10-minute version of the classic holiday story—some light-hearted satirical and dark, one oppositional and cautionary. "To all about us, may your imagination," says Craig Blower, executive director of the Los Angeles Civic Center, "be what you imagine Scrooge as a radioactive evil-doer... or as a bare-chested Ryan Reynolds." *Los Angeles Times*

84, Dec. 17 8 pm, Sat., Dec. 22, 4 and 7
pm, Sun. Dec. 23 8 and 9 pm, 1984-85
Allison Lane Art Center 801 W. Allison
Lane, P.O. Box 10440, allisonlane.org

12.18

Example 1

+ CITIZENS ARREST

While we're all bonding, where is *The Bruders' Brother* on our list of 2013 hits? Ted Lee's getting back together with his old *Southland* band, *Cubana*. About for a struggle shows in New York, and *Philly* is here, too.

| that agencies

like *Columbus* (and). These days we know Teddy Roosevelt by his name, jingoistic songs. *Columbus* (and)? Well, they're more like pure Greek ovals: two-minute songs full of over-popping vocals and heavy, unblinking guitars. *Theriacal Fun*.

—Patrick Foye

Vol. 101 No. 7 June, with Most Recent
and dehydrated seeds 3 gms, with
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[Holiday weekend]

+ PHILLY INDIE CRAFT MARKET

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and easy spend in the state
Bar organizer Julie Babson
— who'll sell from her
Fleeting History line — says
gamers can get their mittens
on Made With Awareness's
pop-culture tie-in novel, *Knock*
from Geeky Boy Press, and



Interiors jewelry and home goods by Nicole Wagnard. And don't miss reporting on things holiday woods. Beads like Underwater Window Candles, and Ems, Beater and the Firm will keep the conference nice and all right.

—Laura Miller

[meck/tylinate]

**+ ZAPPA
PLAYS ZAPPA**

It's always been somewhat difficult to reconcile the two sides of Frank Zappa's musical personality. Harsh and cruel

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in the fridge for 24 hours, where it develops a sophisticated, the backbone for the supporting flavors. Generally, the dices were better than the strips, but only because the latter's thicker exterior was juicier on two occasions. That wasn't a problem for the former, speed cheese than a sausage staff on the grill. Toppings matched a line down the center of the 14-inch rounds, each a little over a half a cup of a short. Though focus is Philly Cheesesteak's aim, the one tradition alone—the "old-school" attitude with fully turmeric-tinted potatoes and laid back with chili, sometimes, limited and mustard notes—was my favorite. (There's a "gourmet" version that adds American cheese, tomato, pepperoni and onion, too.) It might be old-school, but it could be some of the less successful new-school pairings of a thing or two.

I'm not convinced balsamic-roasted asparagus, wild spinach and Jack cheese, featured in strips No. 13, belong with spicy mustard sauce made perfect something I'd have loved to try on its own. Mostly portobello, spinach and two kinds of cheese (cheddar and American) made for a more subtle version (No. 16), while mustard cream, pepperoni and onion gave the No. 9 a faint Southwestern drift.

By way of the down and strips don't play in the same eagerly sought manner as the current ones we need to, though the house-made short ribs, packed in well-ventilated cups like finger-pops, ended up, there are six flavors—the sausage and curry are the best—but Misha expects to offer up to 15 more, including a rotating assortment (currently a spicy sausage crumble). You get one complimentary with each dose or six, while the lunch, spicy sausage, another traditional sausage, runs \$6. If you 10 times that for the ubiquitous extra-large, a head of lettuce and did equally satisfying as a wrap or a dip for the dasherously Baked Lay's like side.

There are pretty amazing, too, big as grapefruit and bundled in potato, making them a favorite take-out. And the General T's look of the Philly Munchies, a popular local cheese made of fried cauliflower, passed a lot of hearing. The run-down bottomed flour fried up a crisp that not even the thick sweet-and-sour sauce could hold them down. "We wanted to put them on the menu from day one," Misha said, and I understand why. They're delicious.

So is the fire-crunching sausage loaf. Neither too thick nor too thin, too sweet, nor too tangy, this buttery, multi-layered yogurt fried shaker is the best to eat. As for hot beverages: The Mocha coffee and chai tea were watery enough to be served in the complimentary continental breakfast at the Munchie and Red Inn. And I washed them got heated up on the microwave.

Misha and Sarah were a lot more eager than their down. The pair has big plans for Philly Cheesesteak, beginning with a company blog that'll be located in a Philly (under construction), Penn and Delaware (in negotiations) and Yale and Rutgers (basically "We'd like to be the Best Philly or Cheesesteak of Indiana, God, Misha said. Judging from the bustling Beacon Street corner, they're well on their way

(dinehealthy.com)

WINE BY THE GLASS For various restaurants, beyond and beyond it also serves wine regularly and are compiled in City Paper's annual list of the best wine bars in the city. Visit www.citypaper.com for more information. (If you have suggestions, corrections or updates, please email restaurant@citypaper.com.)

+AMERICAN

925 RESTAURANT
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TWO

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+food & drink

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+ WHAT'S COOKING

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at various locations, pay-as-you-go • This point's "Mid-Scale Series" line of limited, mid-bulk, drink-only beers has begun, avoiding Philly The First as the series from the Shoepoint brewery is the \$4.99 per 16.6 oz. ABV. The series is a half-pint that features special releases into the brewing process. The tapping schedule is as follows: Fri., Dec. 17, 5 p.m., at El Comero Bar, Sat., Dec. 18, 2 p.m., at Village Whiskey Bar, Dec. 20, 7 p.m., at Gey Lodge Pub, and Tue., Dec. 21, 7 p.m., at City Tap House. For more info, visit shoepoint.com.

A Very Jewish Christmas at Zahav Wd., Dec. 22, 6

and 8:30 p.m., \$59 • Michael Solomonov has consistently worked a Jewish celebration into a Hanukkah-themed menu. He's turning the beloved seder story into a stand-by popular with Jewish families on Dec. 22, into an event of Jewish-themed Christmas dinner and classic Hanukkah. (The titles are top-secret.) The menu will feature eight different items, including wicker soup with Yemanite curry and wild dill pickles, and Persian fried rice with smoked pork belly. **Zahav, 337 St. James Place, 215-625-8800, zehavrestaurant.com.**

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—Rachel Burgess

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12/16 Duck Rabbit

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12/18 Stoudt's Scarlet Lady

9 ladies dancing

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